



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE DECORATOR AND FURNISHER.

SKETCHING IN WATER COLOR.

By MRS. EMMA HAYWOOD.

PART II.

IN my first chapter we discussed some general rules for the guidance of those anxious to sketch from nature, yet not quite knowing how to set about it. We had arrived at a point when the sketcher finds himself, brush in hand, prepared to put the first touch of color on a carefully prepared pencil drawing. It is a good plan to commence with the sky. Mix sufficient of each tint required. Take a large brush and commence at the top left hand corner, apply the color freely and drive it along quickly in a horizontal direction. Having carried the first tint as far as you think proper, blend the next one into it while wet, proceed in the same manner until the horizon line is reached. Be careful to have your under tints bright enough, they can be easily subdued if too garish, but if dull at first it will always be difficult afterwards to obtain any brilliancy by means of a second painting.

First tints should, as far as practicable, be laid on pure and as flat as possible. To make them flat it is imperative always to paint with a full brush. Paint scraped on with a sparing hand never looks transparent, but always give a dull, insipid look to your work. Never attempt to retouch a tint until it is thoroughly dry; this is an arbitrary rule. Do not attempt to hurry the work in any way, and try to realize the meaning of every stroke of your brush. You will gain facility by practice at producing certain general effects, and the knowledge that you acquire in this way will give your method a decision that will greatly help you in rapidity of execution.

All lights in the middle and far distance must be covered with a tint or they will not retire sufficiently. In the foreground the white paper may be made to do duty for the strongest high lights. This plan gives freshness and broad effects, also saves labor, besides adding great force to the shadows. The strength and vigor of a sketch does not depend on the use of bright and gay colors, but is rather the result of a happy combination of contrasts.

In using opposing colors we must select those that give force to the foreground. If the pervading tone of the sketch be warm and therefore yellowish, then purples and blues must be introduced in the foreground; if on the contrary, the general effect is cool in color, then warm browns, reds and yellows must be brought into play. This method will aid the feeling of atmosphere and distance. Shadows should always have in them color contrasting to the lights, and should never be simply painted in a darker shade of the same tone.

In the studying from nature an observant eye will soon discern for itself the complementary or opposing colors in close juxtaposition, and always increasing in effect the nearer they approach each other.

Look at a white building in full sunlight. On the bright side it is distinctively yellow, on the shadow side it takes a purple tinge, painted so it is brilliant as it should be, but if from an abstract knowledge of its local coloring, the student represents it in light and dark shades of a uniform grey tint the result will be an extreme dullness very disappointing to the eye.

Of course the principle of painting shadows in contrasting colors to the lights admits of certain modifications, for the fact that they are so painted, should not attract direct attention in the finished sketch.

Avoid the use of crude greens such as you know the actual local coloring of leaves and grass to be. Only a touch here and there of such local coloring is needed, the play of light and shade combined with atmospheric influences gives the variety that is so charming. Blue greens should always be pale or so moderated as to be nearly neutral. Green should never be the pervading tone of a picture notwithstanding the fact that all vegetation partakes more or less of that color, if it is made, so your picture instantly becomes displeasing.

The art of producing harmonious coloring consists in the skill with which strong contrasts are blended and brought together by the use of neutral tints, without which such contrasts would be too obvious, and defeat in a measure the aim of the artist in using them.

To paint trees well requires considerable practice, and it would be found a great help to study their anatomy when stripped of their leaves, for to represent them properly, their form should be thoroughly understood.

The foliage of trees, especially at a distance, takes the form of masses of layers spreading horizontally; to keep this idea in the mind may help the student, who perhaps at first can discern nothing but a tangled mass. Mossy banks, rivulets, roads channelled deep with cart wheel ruts, sand hills, bits of rocky stone, all offer great opportunities for effect, especially in a foreground where additional force can be given by the introduction of strong bright coloring.

What infinite variety may be found in the markings of a deeply furrowed sandy road, what gradations of light and shade, what broken tints, what sparkling lights can be caught with grand results. Figures may be introduced where likely to heighten the general effect, but they should in landscape painting be merely treated as accessories and made subservient to the general scheme.

It is advisable, after getting the sky laid in, to proceed next with the distance and middle distance; these are always more or less blue grey in tone, afterwards dash in the foreground with all the spirit you can command, by this means there is very little fear of your first tints being too strong. When you have got rid of all the white paper except where purposely left for strong, prominent high lights, then proceed to put in your second painting, and afterwards a third if necessary. Never over elaborate detail, sharpen up by clear, firm touches, always endeavoring to preserve the unity of the sketch as a whole.

Beginners will feel more encouraged if they limit their early efforts to subjects not too comprehensive. Indeed at first it would be better to try their hand on mere fragments of the scene before them. An ivy covered church porch, an old stone well, the gnarled trunk of a tree, these and many more such subjects furnish apt and interesting studies to start on, and are attended with comparatively little difficulty, while offering plenty of instruction to the earnest seeker after truth. Moreover, fragmentary studies of plants, weeds, grasses, broken earth, stumps of trees, etc., etc., are exceedingly useful materials to accumulate, and will often come in handy at a time when it is impossible to get at the originals.

Sketching from nature possesses a charm all its own; not only is the work itself enjoyable, but long after, when looking over an old portfolio of sketches, memory brings back the circumstances attendant on each particular scene, and many a happy time is recalled that would otherwise have passed into oblivion.

One last piece of advice I would offer—never attempt to touch up a sketch after leaving the spot. You will, probably, instead of improving it, spoil its freshness and originality. If you have been careful to reproduce nature just as she presented herself to you, it is not likely that when away from her influence you can improve upon your work.

If making a copy of your original sketch, elaborate the picture as much as you will; you can do so without fear of losing your first impressions, seeing that you have them for your guide intact. However unfinished your sketches from nature may be, you can still draw your inspiration from them.

AMONG the newest importations of curtain fabrics is a silk crape of desirable effect for summer furnishing. The material, with slightly crinkled texture, shows patterns of flowers in soft colors. In tone and transparency this is most nearly allied to the best variety of Madras fabrications, and forms a graceful style of drapery. The latest novelty in this department is in the form of an ethereal French production known as Leno lace. It is of spider-web fineness of thread, traced over with a light net-work pattern and with a lengthwise stripe formed in a continuous design of small flowers. The material, either in cream, pale blue or old pink, is adapted to a delicate and airy style of decoration. Another variety of curtain drapery much used is the Rungabad silk stripe, in about a dozen combinations of colors. The styles most frequently selected include such tints as Venetian green, gold, terra cotta and orange. A popular variety is in gold and white with narrow stripes across. The new cretonnes of finest manufacture show generally large, evenly distributed forms in design, with very little of the ground color visible. A cream ground figured with Gobelins blue is pleasant in effect. Another variety has a continuous floral pattern in shaded grey green on a cream ground. One of the richest in color is figured with yellow in large arabesque and scroll forms almost covering the cream colored ground, veined with light tracings in red.

A VALUED aid is provided to students and decorative artists in a revised and enlarged edition of "Color," by Mr. A. H. Church, Professor of Chemistry in the Royal Academy of Arts, London, whose small volume on this subject, brought out by Messrs. Cassell in 1871, has been for some time out of print. In less than two hundred pages this recent work combines an extraordinary amount of clearly useful intelligence. While of strictly scientific character it excludes unnecessarily burdensome technicalities, presenting instead in concise form the knowledge necessary in order to become a good colorist. From its interesting style the volume is equally of service to the general student desiring simply to extend his information on the important subject of the phenomena of color and its employment in art. The thirty-seven illustrations, of which six are colored plates, also much enhance the interest of the discussions.